

BERÜHMTE STUDIENWERKE

Etudes célèbres

von

D. ALARD



Sorgfältig revidierte und
bezeichnete Neu-Ausgabe
von

Soigneusement revues et
éditées par

E. KROSS

	Ed. Schott Nr.	
Op. 16 10 brillante Etüden mit Begleitung einer 2. Violine	1030	Op. 16 10 Etudes brillantes avec accomp. d'un 2 ^d Violon
Op. 19 10 Künstler-Etüden für Violine allein	440	Op. 19 10 Etudes artistiques pour Violon seul
Op. 41 24 Étüden - Capricen in den 24 Tonleitern		Op. 41 24 Etudes-Caprices dans les 24 Tons de la Gamme
Heft I	441	Cahier I
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24 Etüden-Capricen

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ZEICHEN: \downarrow = ist stumm mitzugreifende Note

\sqcup = Herunterstrich

\wedge = Aufstrich

g. B. = ganze Bogenlänge

h. B. = halbe Bogenlänge

M. = Mitte des Bogens

Sp. = Spitze des Bogens

I = E-Saite

II = A-Saite

III = D-Saite

IV = G-Saite

SIGNS: \downarrow = Mute stops; fingers kept down

\sqcup = Down Stroke

\wedge = Up Stroke

g. B. = Whole Bow

h. B. = Half Bow

M. = Middle of the Bow

Sp. = Point of the Bow

I = E-String

II = A-String

III = D-String

IV = G-String

SIGNES: \downarrow = ne pas lever les doigts des sons muets

\sqcup = Tirez

\wedge = Poussez

g. B. = Tout l'archet

h. B. = Moitié de l'archet

M. = Milieu de l'archet

Sp. = Pointe de l'archet

I = Corde Mi

II = Corde La

III = Corde Ré

IV = Corde Sol

Allegro moderato. $\text{♩} = 76$.

Nº 13. *g. B.*

*) $\begin{smallmatrix} 1 \\ 1 \end{smallmatrix} \begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ bedeutet: der 1. 2. oder 3. Finger bleiben während der Dauer der Striche im Quintdoppelgriff auf 2 Saiten liegen

*) $\begin{smallmatrix} 1 \\ 1 \end{smallmatrix} \begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ means placing the 1st, 2nd or 3rd finger in Parallel Fifths on two strings and leaving them down to the end of the line

*) $\begin{smallmatrix} 1 \\ 1 \end{smallmatrix} \begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ signifie: le 1. 2. ou 3. doigt reste placé en quinte pendant toute la durée du coup d'archet

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+) siehe p. 4 *) voire p. 4
+) see p. 4

The musical score consists of 12 staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a style typical of 19th-century guitar music, featuring rapid sixteenth-note passages and complex fingering. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The notation includes various musical symbols such as notes, rests, and slurs. The piece concludes with a double bar line and a repeat sign.

Nº 14.

*) 1_ 2_ 3_ bedeutet mit gleitender Stützfinger von unterer nach höherer Lage

**) 1—, 2—, 3— indicates the gliding of the supporting finger from a lower to a higher position*

*) 1__2__3__ signifie: transporter le son à une position supérieure d'une façon bien liée

[illegible]

*) Man suche eine gleichzeitig erklingende dreistimmige Harmonie zu Gehör zu bringen, indem man besonders die mittlere Saite gut niederdrückt

**) Try to attain a simultaneous three-part harmony by gripping the middle string well with the bow*

*) Afin que les trois notes sonnent bien ensemble on appuyera bien le doigt sur la corde intermédiaire

N^o 15. *Andante. ♩ = 88.*

dolce

poco animato

cresc.

f

p

cresc.

f

dim.

*) Die Passagen sehr gleichmässig und brillant

*) These passages very even and brilliantly

*) Les traits très également et avec virtuosité

This page of musical notation contains 12 staves of music, likely for a piano. The notation includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). There are also articulations like *tr.* (trills) and *acc.* (accents). Fingerings are indicated by numbers 1-4. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes many slurs, ties, and complex rhythmic patterns. Section markers I, II, III, and IV are present. The piece concludes with a final cadence marked with a double bar line.

Leicht aufgeworfener Strich in der Mitte

Lightly thrown strokes with the Middle

En jetant légèrement l'archet du milieu

Allegro. $\text{♩} = 92$.

Nº 16. *p leggiero*

ritard.

Iº Tempo

segue

f

p

The musical score consists of ten staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro. ♩ = 92'. The score begins with a first staff marked 'p leggiero' and an accent (^) over the first measure. The second staff is marked 'ritard.' and ends with a fermata. The third staff is marked 'Iº Tempo' and begins with a 'segue' instruction. The fourth staff continues the tempo and features a fermata. The fifth staff is marked 'f' and includes a dynamic change to 'p' later in the staff. The sixth staff continues the 'p' dynamic. The seventh staff features a triplet of eighth notes. The eighth staff continues the triplet. The ninth staff features a triplet of eighth notes and a dynamic change to 'p'. The tenth staff continues the 'p' dynamic and includes a triplet of eighth notes. The score is written for a single melodic line, likely for a violin or flute.

[illegible]

Allegro con eleganza. ♩ = 100

[illegible]

*) bedeutet Bebung der Finger

**) 3 — 3 — bedeutet mitgleitender Stützfingerring aus einer höheren in eine tiefere Lage

*) means vibrating the note

**) 2 —, 3 — indicates the gliding of the supporting finger from a higher into a lower position

*) Vibration du doigt

**) 2 — 3 — signifie: transporter le son à une position inférieure d'une façon bien liée

The musical score consists of ten staves of music, primarily in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4, 0 for natural). Dynamics and performance instructions are interspersed throughout the piece.

Staff 1: Features a triplet of eighth notes and a crescendo (*cresc.*) marking.

Staff 2: Continues the melodic line with a crescendo (*cresc.*) marking.

Staff 3: Includes the instruction *Fr. Heel* and a forte (*f*) dynamic with the note *festes stacc.*

Staff 4: Contains a piano (*p*) dynamic and markings for fingerings III and VI.

Staff 5: Features a crescendo (*cresc.*) and a forte (*f*) dynamic with the note *M.*

Staff 6: Includes a decrescendo (*dim.*) and a dolce marking.

Staff 7: Continues the melodic development.

Staff 8: Includes a *rall.* (rallentando) marking.

Staff 9: Features a tempo change marking *Iº Tempo*.

Staff 10: Includes a *cresc.* marking and a *chanterelle* marking.

Staff 11: Ends with a decrescendo (*dim.*) and a piano (*p*) dynamic with a *rall.* marking.

Nº 18.

Nº 18. Allegro appassionato. ♩ = 136
Up. half p

h.B.o.
cresc. II
f

♩ = 126
p II

p

f *p* *cresc.* *f* *p*

cresc. *f* *p* Sp. *f* *p*

dim. *p*

II
p

II
p

♩ = 100
dolce

II
p

This page of musical notation consists of 12 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *f* (forte), *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo). Tempo markings include *I^o Tempo* and *III^o Tempo*. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the lower half of the page. The lyrics "cre - scen - do" are written under the staves in the lower half. The notation includes various musical symbols such as slurs, ties, and repeat signs.

Um dieser Etüde Herr zu werden, übe man zuerst Sechzehnteile, gehe alsdann zu Zweiunddreißigteilen, später zu Vierundsechzigteilen über. — Diesen brillanten Geigen-Effekt nennt man Tremolo der linken Hand.

Diese Etüde verlangt und verleiht große Ausdauer im Fingerschlage. Es ist nicht ratsam, dieselbe sogleich in ihrer ganzen Länge erzwingen zu wollen. Man übe dieselbe zuerst bis ϕ , alsdann bis $\phi\phi$, darauf die ganze Nummer

Andante. $\text{♩} = 72$.

In order to thoroughly master this study it should at first be executed in semi-quavers, then in demi-semi-quavers and finally in semi-demi-semi-quavers. — This most brilliant effect on the Violin is called Tremolo of the left hand.

This Etude requires and conveys great strenght to the fingers. It would be unwise to try and force it in its entirety. Practise well the section to ϕ , then to $\phi\phi$ and finally the whole

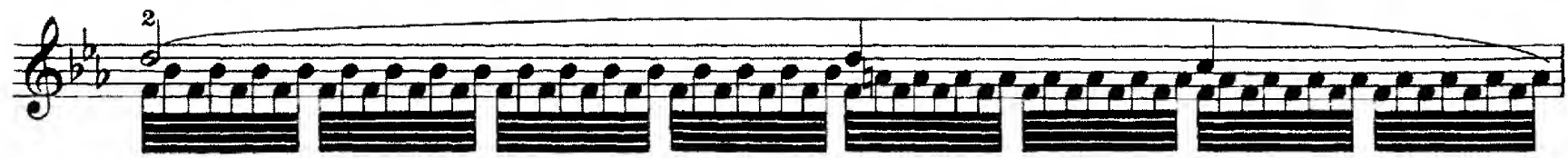
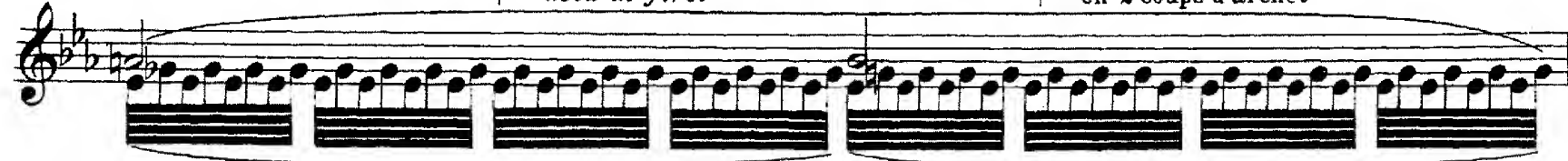
Pour se rendre maître de cette étude on commencera par la travailler en doubles croches, après en triples et quadruples croches. — Ce bel effet du violon s'appelle: trémolo de la main gauche. Cette étude exige et apporte beaucoup de force aux doigts. Il est préférable de l'étudier en parties; premièrement jusque ϕ ; ensuite jusque $\phi\phi$ et puis entièrement



Man nehme auch zuerst auf jeden Takt 2 Striche

Two bows to each bar should be used at first

On exécutera d'abord chaque mesure en 2 coups d'archet



This page of musical notation, numbered 15, contains nine staves of music. The notation is written in a key signature of two flats (B-flat and E-flat) and uses a treble clef. The music is characterized by complex fingerings and slurs, indicating a technically demanding piece. The first seven staves feature a continuous, flowing melody with various fingerings (1, 2) and slurs. The eighth staff shows a change in the melodic line, with a key signature change to one flat (B-flat) and a new melodic line. The ninth staff continues the melody with a key signature change to one sharp (F-sharp) and a new melodic line. The notation includes a variety of note values, including eighth and sixteenth notes, and rests. The overall style is that of a classical guitar score.

2

(od. 3, 4)
(or 3, 4)

1

1

2

1

2

cresc.

2

f

2

2

2

2

dim.

p

cresc.

*broadly
breit large*

f

dim. rall.

$\Phi\Phi$ **I^o Tempo**

p

2 1

18

2

cresc.

f

3,4
(od.
(or 3,4)

2

2

2

dim.

2

2

p

p

cre - - - scen

do

dim.

f

Fr. *Heel* au talon

Allegretto. ♩ = 72

The musical score is written for two staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains a series of eighth and sixteenth notes, often beamed together, with some notes marked with a '1' above them. The second staff continues the melody and includes a dynamic marking 'p' (piano) at the beginning. Both staves feature various musical notations including slurs, ties, and fingerings.

Più lento
p Λ

Finger liegen lassen.
Leave fingers down. ne pas lever les doigts

cresc.

poco rall. *1^o Tempo*
dim. *p*

dim.

p *poco ritard.* *D.C.*

Fine

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and arpeggiated figures, with fingerings indicated by numbers 1, 2, 3, and 4. The second staff continues this pattern, ending with a double bar line and the word 'Fine'. The third staff is marked 'Più lento' and 'p' (piano), and begins with a 'p' and a lambda symbol. It contains several measures of music with fingerings. The fourth staff has a performance instruction: 'Finger liegen lassen. Leave fingers down. ne pas lever les doigts'. The fifth staff continues the musical sequence. The sixth staff has a '2' and a bracket. The seventh staff has a '2' and a bracket. The eighth staff has a '2' and a bracket, and is marked 'cresc.' (crescendo). The ninth staff is marked 'poco rall.' (poco rallentando) and '1^o Tempo' (first tempo), and begins with 'dim.' (diminuendo) and 'p' (piano). The tenth staff is marked 'dim.' (diminuendo) and 'p' (piano), and ends with 'poco ritard.' (poco ritardando) and 'D.C.' (Da Capo). The score includes various musical notations such as treble clefs, key signatures, time signatures, dynamics, and fingerings.

Allegretto giocoso. $\text{♩} = 76$.

Nº 21.

Nº 21. *p* *spiccato*

cresc.

p

f

f

f

p

f

p

Iº Tempo

f *dim.* *p*

f

poco rall. *Iº Tempo*

dim. *p*

Bei den Syncopen hüte man sich, auf die Mitte statt auf den Anfang eine Betonung auszuüben, da hierdurch das Charakteristische der Syncopen verwischt würde

Be careful to accent the first part of the syncopated notes, not their middle, as the latter method entirely destroys the character of Syncopation

Afin que la syncope ne perde pas de son caractère on évitera d'appuyer à son milieu au lieu de son début

Allegro agitato. $\text{♩} = 72$.

N° 22.

poco ritenuto

pp

leggiere

M.

I^o Tempo.

f

M.

dim.

poco ritard.

I^o Tempo.

p

cresc.

p

cresc.

25

poco rall.

dim.

cresc.

pp

f

M.

brillante

Andante. ♩ = 92.

Nº 23.

p

*festes stacc.
firm stacc.
stacc. ferme*

*festes stacc.
firm stacc.
stacc. ferme*

This page of musical notation for guitar consists of ten staves. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Fret numbers (0, 1, 2, 3, 4) are indicated above the notes. Dynamic markings include *cresc.* (crescendo) and *f* (forte). A *p* (piano) marking appears at the end of the piece. The notation is complex, featuring many triplets and rapid passages.

Staff 1: *cresc.*

Staff 2: *f*

Staff 3: *p*

1

BOLÉRO.

29

Nº 24. *Brillante. ♩=104.*

f festes staccato
firm staccato
stacc. ferme

p

f

stacc. ferme
firm staccato
festes staccato

p

saltato

festes staccato
firm staccato *stacc.ferme* *saltato*

f *festes staccato* *firm staccato* *stacc.ferme* *saltato*

p

poco più lento
dolce

f *dim.*

31

saltato

festes staccato
firm staccato
stacc. ferme

p

f

f

*) siehe Anmerk. zu No. 14 pag. 5

*) see Foot-note to No. 14 page 5

*) Voir les observations du No. 14 page 5